

9th ANNUAL CELEBRATION of the

ORDER OF CINCINNATUS

LIBRETTO PAIN'S
LAST DAYS
of POMPEII.



(IN CINCINNATI, AUG. 24th to SEPT. 19th 1891.)

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CINCINNATI.



1891

Pompeian Fete

.. PAIN'S ..

Last Days of Pompeii

Historical * Spectacular

.. CINCINNATI, OHIO ..

Commencing August 24th and Continuing Every Night
except Sundays, to September 19th, 1891.



UNDER THE IMMEDIATE SUPERVISION OF

MR. HENRY J. PAIN, OF LONDON.

This Libretto was published by THE THOMSON COMPANY, Booksellers, Stationers, Engravers
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CINCINNATI.



NINTH ANNUAL CELEBRATION
OF THE
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SCENERY—Designed and painted by Messrs. Harker, Schonberg
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MAITRE DE BALLET AND MISE EN SCENE—Arranged by Mr. John
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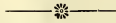
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CINCINNATI, O.



· · SYNOPSIS AND INCIDENTS · ·



Streets of Pompeii on a Fete Day.

Nydia, the blind girl, plying her vocation.

Boys of the city enjoying their holiday.

Entry of Civil Dignitaries, Senators, or Members for Pompeii, escorted to Senators' Palace to witness the grand procession.

Grand entry of procession of Roman Guards, Priests, Priestesses, Flower Girls, Incense, Flame and Fan Bearers, Citizens bearing Flags, Banners, Trophies, etc. Glaucus, Ione and Nydia approach in their gondola and are met by Arbaces, the Egyptian, in front of the Bath House, and escorted by him to his palace to witness the festivities given in his honor.

OLYMPIAN SPORTS.

Upon the conclusion of the day's festivities the procession is reformed, and marching to Arbaces' Palace is escorted to the Temple of Isis, where the people are called upon to offer their devotions to their Idol. A general and immediate response to this appeal.

The doors of the Temple are thrown open, and the Priests, chanting and bearing the Golden Calf, march down the Temple steps to the altar.

At this the multitude kneel.

Glaucus, being a Christian, refuses to kneel. The populace, observing it, cry "*Christian! Christian!*"

Arbaces, the Egyptian, commands Glaucus to kneel. He refuses. A terrific combat then takes place in front of the altar. At this moment Vesuvius gives signs of eruption, which diverts the attention of every one. Glaucus seizes this opportunity and conducts Ione and Nydia to a boat, and assists them in making their escape.

The Awe Inspiring Eruption.

The Terrific Earthquake and total destruction of the city.



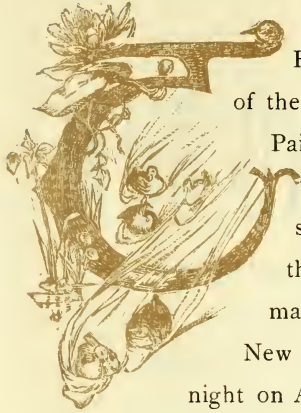
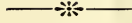
The Order of Cincinnatus

is, that THE CHRISTIAN MOERLEIN BREWING
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are the finest brands in the market. Highest premiums awarded at all Cincinnati Industrial Expositions. Sample cases of our NATIONAL EXPORT cheerfully furnished to physicians within the limits of Hamilton County.

.. INTRODUCTION ..



THE Order of Cincinnatus, composed of Merchants of the city of Cincinnati, having arranged with Messrs. Pain & Sons, of London and New York, for the representation, in Cincinnati, of the wonderful spectacle, "The Last Days of Pompeii," with all the remarkably brilliant and realistic effects, which made it the center of attraction at Manhattan Beach, New York, take pleasure in announcing the opening night on August 24th, and continuing thereafter every night, except Sundays, to September 19th, weather permitting. In event of a postponement tickets will be good the next clear night.

The circumstantial, but fascinating account given of a supposed scene in Pompeii, on that fatal day, by Lord Lytton, in his most charming work, "The Last Days of Pompeii," is the groundwork upon which the spectacle is fashioned, and the characters and incidents in the story are fairly accurately adhered to in the realistic rendition. The reader may obtain a clearer conception of this than he might otherwise possess from the subjoined sketch of the city and its tragic but picturesque and sensational doom.





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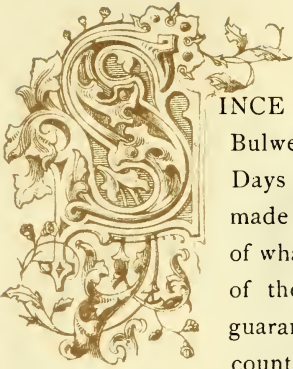
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.. POMPEII ..



INCE 1834, when the late Lord Lytton, then Sir Edward Bulwer Lytton, published his famous novel, "The Last Days of Pompeii," so extensive have been the discoveries made among the ruins of the buried city that very little of what he then wrote remains accurate. The excavations of the past twenty years have laid bare sufficient to guarantee the assertion that, far from being a little country seaside town, as the great novelist described it to have been, Pompeii was a very large city indeed, with possibly over one hundred and fifty thousand inhabitants. Even Sir William Gell's beautiful work, compiled with so much patience and personal research,



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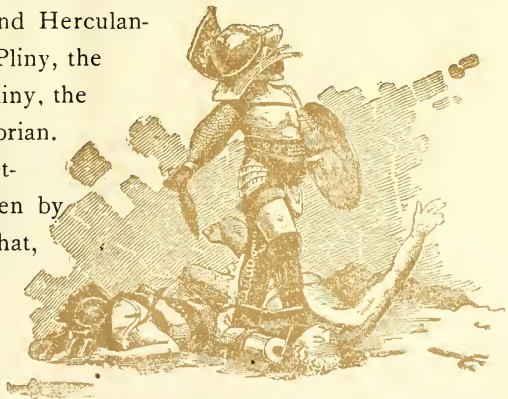
holds no longer its position as an infallible guide. In 1832, about three hundred bodies had been dug out of the ruins; to-day the number reaches considerably over three thousand.

The history of Pompeii is simple enough. Its building is generally ascribed to the Oscans, and its name is derived from the Greek "Homiieta," or "storehouses," indicating its commercial origin. It is known to have been a city of some importance five hundred years before Christ, but under the empire it seems to have become a kind of Brighton of the epoch, a fashionable summer resort and watering place. Cicero had a villa in its suburbs, in which he wrote his famous "Offices" and entertained as guests Augustus Cæsar, Balbus, Hirtius and Pansa. Claudius took refuge here from the tyranny of Tiberius, and his son Drusus died within the walls of Pompeii, oddly enough, from the effects of swallowing, the wrong way, a pear pip, which choked him.

On more than one occasion the city was menaced by destruction: firstly, A. D. 63, by a terrible earthquake, which Tacitus tells us threw down half the place, and Seneca adds, killed over "six hundred sheep, and deprived hundreds of persons of their reason. So great, indeed, was the terror, that many persons abandoned the city entirely." In the course of the same year there was yet another earthquake, which was, if anything, much more terrible than the first, and traces of which are yet discernible among the ruins now brought to light.

The first eruption of Vesuvius of which we have authentic record occurred in the year A. D. 79, on the 24th day of August, late in the afternoon. It is memorable, not only as being the one which destroyed Pompeii and Herculaneum, and caused the death of Pliny, the naturalist, but also as having Pliny, the younger, his nephew, as its historian.

It would appear from the two letters which we still possess, written by the younger Pliny to Tacitus, that, "toward one in the afternoon, " his mother informed his uncle,





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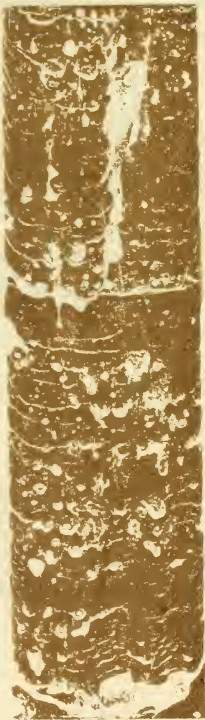
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“ who was stationed with the Roman fleet at Misenum, that a cloud
“ appeared of unusual size and shape. It was not, at that distance,
“ discernible from what mountain it arose, but it was found afterward
“ that it was from Vesuvius. I can not give a more exact idea of
“ its figure than by describing it as looking for the world like a pine
“ tree, for it shot up a great height in the form of a trunk, which
“ extended itself at the top into the shape of branches, occasioned. I
“ imagine, either by a sudden gust of air which impelled it, the force
“ of which decreased as it advanced upward, or the cloud itself,
“ being pressed back again by its own weight, expanded in this
“ manner. It appeared sometimes bright, and sometimes dark and
“ spotted, as it became more or less impregnated with earth and
“ cinders. This was a surprising phenomenon, and it deserved, in
“ the opinion of that learned man, to be inquired into more exact-
“ ly. He commanded a *liburnian* galley to be prepared for him,
“ and made me an offer to accompany him if I pleased. I replied

“ that I was busy with my studies that day, and
“ declined. He left me with his tablets in his hand.
“ The mariners at *Retinae* (the modern *Resina*), being
“ under consternation at the approaching danger
“ (for the village was situated under the mountain,
“ and there was no escape save from the sea), en-
“ treated him not to venture upon so hazardous
“ an enterprise. My uncle, however, desirous of
“ giving assistance to the people of Resina and
“ of other neighboring villages, insisted upon sailing
“ toward places abandoned by others. He now
“ began to feel the ashes beating against the
“ ships and upon their decks, and in greater
“ quantities; and as they drew nearer, pumice



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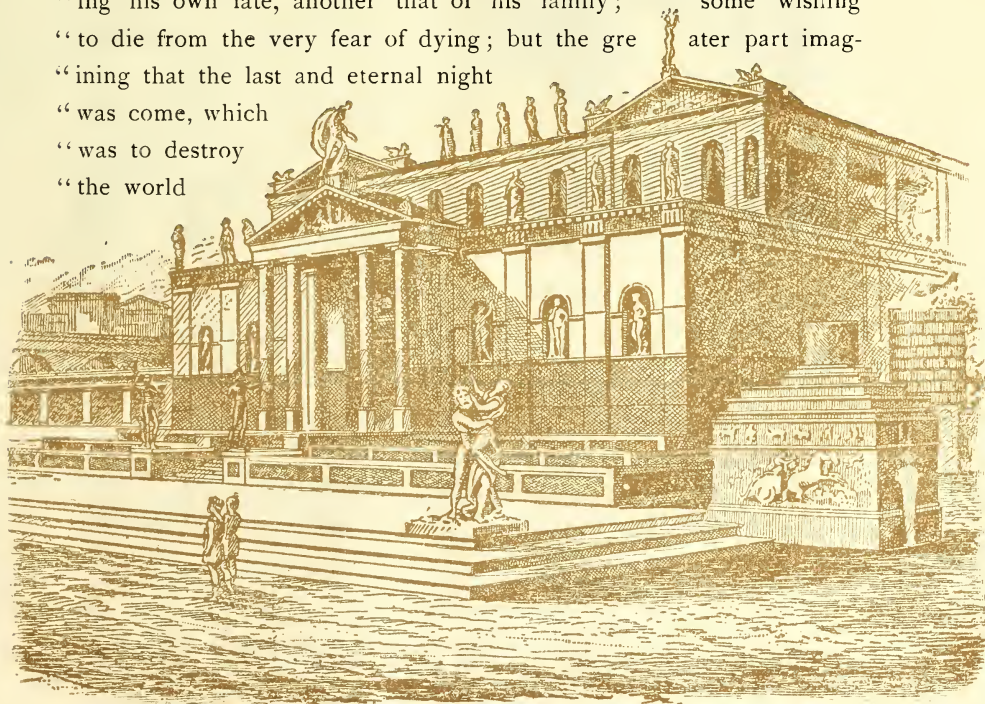
163 WALNUT STREET, NEAR FOURTH.

BATH HOUSE

“stones, with black flints, burnt and torn up by the flames,
“broke in upon them; and now the hasty ebb of sea, and ruins tumbling
“from the mountain, hindered their near approach to the shore. Paus-
“ing a little upon this, whether he should not return back, and instigat-
“ed to it by the pilot, he cried out, ‘Fortune assist the brave; let us
“make the best of our way to Pomponianus!’ who was then at Statia,
“where he perished during the night, in a vain attempt to escape.”

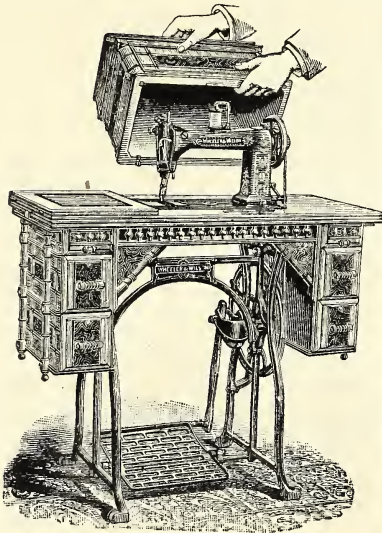
In his second letter, Pliny describes the catastrophe as he himself saw it. He tells us that there had been many shocks of earthquake before, and one slight one in the morning. From this epistle we gather that the first warning of a serious nature occurred at Pompeii at about four in the afternoon. All throughout the evening and night, long scenes of unexampled horror took place.

“Nothing there was to be heard but the shrieks of women
“and children; the cries of men; some calling for parents, others
“for husbands and wives, others upon their favorite gods; one lament-
“ing his own fate, another that of his family; some wishing
“to die from the very fear of dying; but the greater part imag-
“ining that the last and eternal night
“was come, which
“was to destroy
“the world



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*To Purchasers of the
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*“Man wants but little here below,
But horses, cigars and wine;
But women are not content to go
Without a Wheeler & Wilson No. 9.”*

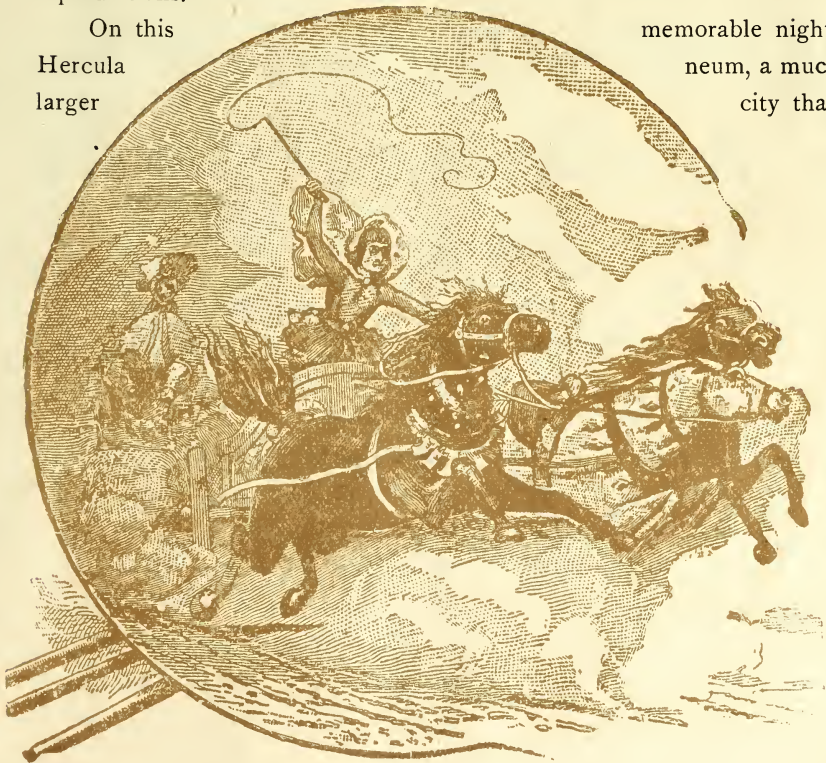
“DEALERS WANTED.”

OFFICE, 182 WEST FOURTH STREET,
CINCINNATI, O.

“and its gods together. Meantime, a rain of fire fell around us, “mixed with cinders and ashes, which we were obliged now and then “to shake off, otherwise we should have been crushed and buried in “the heap.” When day did appear and “even the sun peeped out,” the sight which greeted the eyes of the great naturalist’s nephew and his mother, “a corpulent and elderly lady,” who “had frequently “urged her son to abandon her and save himself,” but which he nobly and dutifully refused to do, was extraordinary indeed. “Every “object which presented itself to our eyes seemed changed, being “covered over with white ashes, like a deep snow. We returned “to Misenum, where we refreshed ourselves as best we could, and “passed another anxious night ‘between hope and fear—though, in- “deed, with a much larger share of the latter, for the earthquake “still continued, while several foolish persons ran up and down, “heightening their own and their friends’ calamities by their terrible “predictions.”

On this
Hercula
larger

memorable night,
neum, a much
city than





FOR HOMŒOPATHIC BOOKS,
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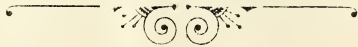
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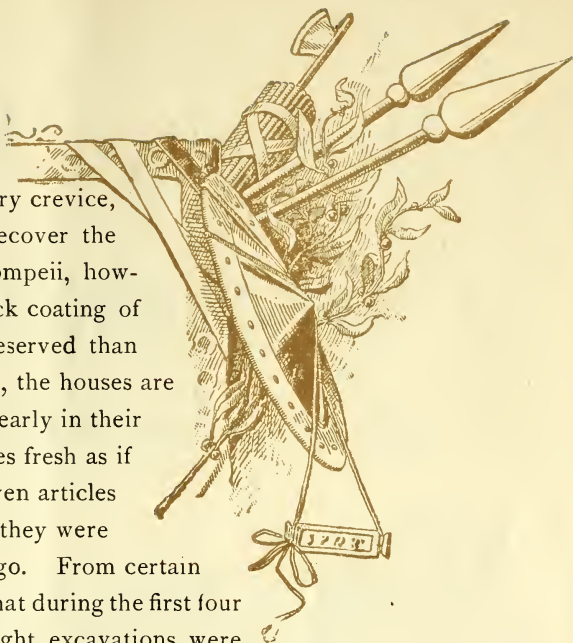
170 WEST FOURTH STREET,

THIRD DOOR WEST OF ELM,

CINCINNATI, O.



Pompeii, was destroyed by a kind of flow of liquid lava, which, pouring itself into every crevice, has rendered attempts to recover the remains almost fruitless. Pompeii, however, was buried under a thick coating of ashes, which have rather preserved than damaged it; so that, as a rule, the houses are unearthed entire and pretty nearly in their original condition, the frescoes fresh as if painted but yesterday, and even articles of food are found just where they were left eighteen hundred years ago. From certain indications, it seems evident that during the first four centuries of our era many slight excavations were



made, possibly with a view of unearthing hidden treasures, and that even a village or so was built on the site of the once great city; but in 472 another vigorous eruption destroyed the huts and so scared the people that, until 1748, no further attempts were made to uncover what nature, in one of her freaks of temper, had so artfully concealed. In that year, however, a peasant, when digging a well, found a painted chamber containing statues and other objects of interest. King Charles II, of Naples, in whom the discoveries of Herculaneum had awakened a desire for further explorations, ordered the excavations to be continued. In 1755, the Amphitheater was laid bare, and since then until now, and notably during the past ten years, the works have gone on pretty steadily.

The city appears to have been built quite close to the sea, which has, however, since receded considerably. The spectator will notice that in its production a large lake of water forms the foreground of the imposing picture of the restored city. Such lakes existed and communicated with the sea by means of canals, so that the imperial galleys and other important vessels could land their crews in the vicinity of the Forum and principal public buildings. The monuments of Pompeii, numerous and on

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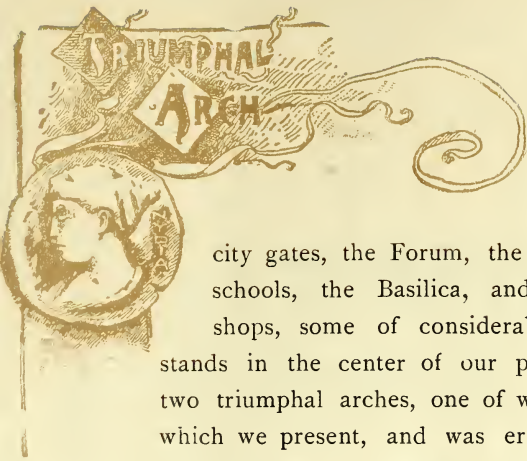
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a large scale, were mostly in Greek architecture, blended, however, with the Roman. We have now almost in perfect condition, several of the city gates, the Forum, the Amphitheater, many temples, public schools, the Basilica, and innumerable dwelling houses and shops, some of considerable size, the Temple of Isis, which stands in the center of our picture, and three small theaters and two triumphal arches, one of which is included in the scenic scheme which we present, and was erected to commemorate the visit of the Emperor Augustus Cæsar. Recent discoveries prove that, although most of the houses in Pompeii were but one story high, still many were raised even to four stories, and had balconies. The roofs were, however, of wood covered with red tiles, but nearly all have disappeared—battered in, being very flimsy, by the load of cinders and ashes. An idea of the magnificent dimensions of some of the public buildings may be obtained from the fact that the Amphitheater could accommodate 12,000 persons, the theater 2,000, the odeum or opera house 1,500. The Temple of Venus was 200 feet in length, that of Isis 150, and that of Jupiter 180. The gladiators' barrack





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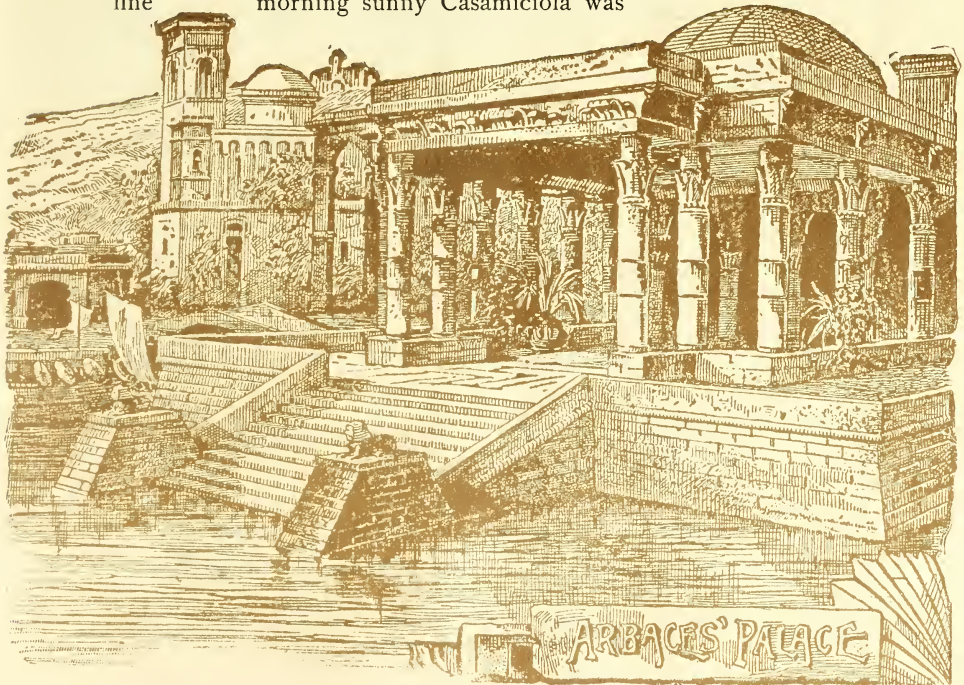
Rich Cut Glass

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was 183 feet long by 142 wide, and surrounded by a portico of 22 Doric columns. *The Greek Temple of Neptune*, the most ancient building erected yet discovered, stands close to the sea, and was 120 feet long by 90 in width, and of very magnificent architecture. In our picture it is the fine temple to the left, near the Amphitheater, a portion of the exterior of which is also shown. Rising on the gentle hills upon which the city was built, and which were much higher than they are now, owing to the quantity of lava and ashes which has accumulated in centuries, we see in confused but picturesque groups temples, public baths, halls and villas lost amid orange and cypress groves, while high above all is the fearful mountain still the admiration, but also secret terror of Naples, and indeed of all Southern Europe. Only the other day its smoke suddenly ceased to rise high up in the pure ether above.

“Vesuvius is sleeping,” the people said. “Yes,” answered others, “but beware lest he has a nightmare;” and sure enough, one fine morning sunny Casamiciola was



DOW



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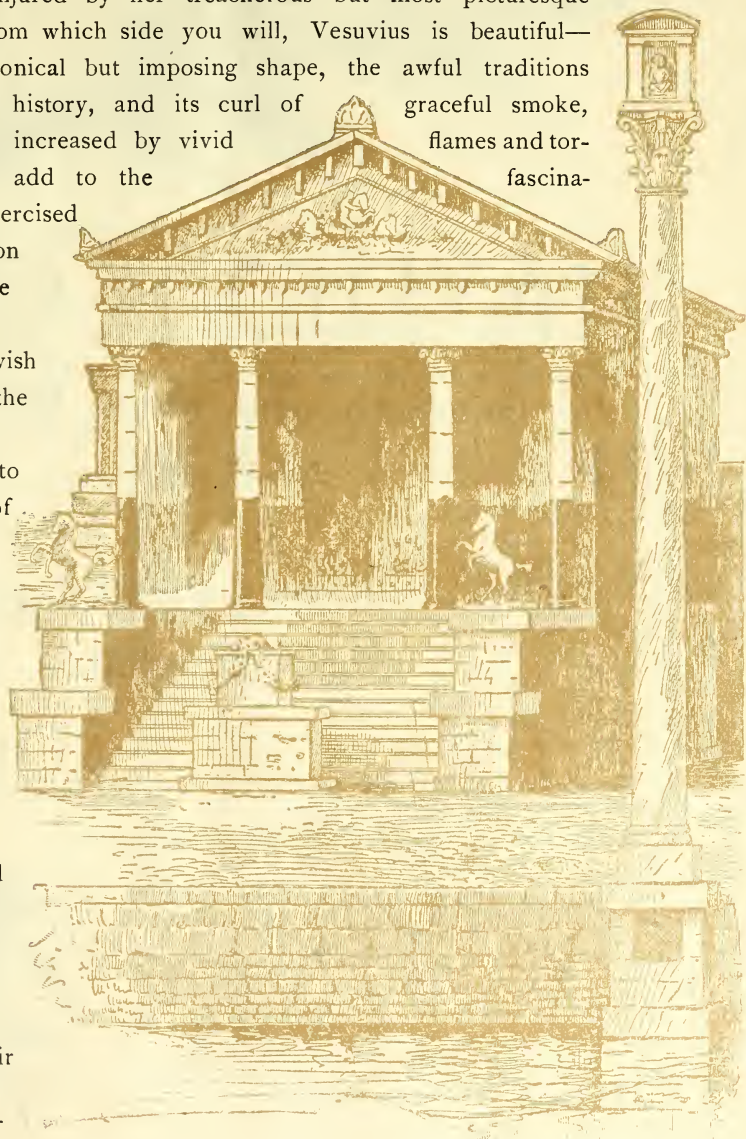
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THE TEMPLE

shaken by an earthquake, and then when it was utterly destroyed, Vesuvius began once more to smoke quietly, as if nothing had happened. Scientists still think it possible that Naples herself may one day be, if not desolated, at least terribly injured by her treacherous but most picturesque neighbor. Seen from which side you will, Vesuvius is beautiful—its isolation, its conical but imposing shape, the awful traditions connected with its history, and its curl of graceful smoke, sometimes at night increased by vivid flames and torrents of lava, all add to the fascination which it has exercised upon the imagination since long before the time of Christ.

Those who wish to form an idea of the busy life of ancient Pompeii must turn to the glowing pages of Lord Lytton's immortal novel, "The Last Days of Pompeii." But in order to better understand the beautiful spectacle which we are about to produce, it will be well for the spectator to imagine that as he sits facing the gigantic panorama of the once fair city which was the chosen residence of





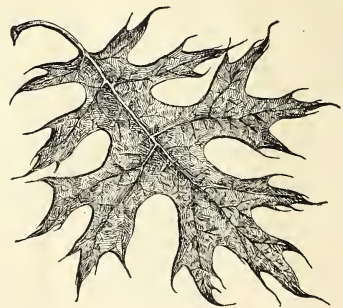
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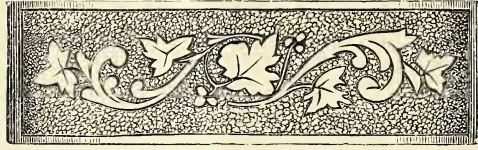
Pliny, he is himself an ancient Pompeiian invited to witness the festival held there annually in honor of the goddess Isis, whose temple, as already said, faces him. The day has been beautiful and serene, and only slight clouds of smoke rise from the crater of the volcano. Arbaces, a rich Egyptian, whose house in the architecture of the land of Isis and Cleopatra, bathes its marble steps in the water to the right, has assumed, by reason of his great wealth, a leading and most influential position in Pompeii, and has chosen the feast day of the great Egyptian goddess, in order to dazzle not only the eyes of the fair Neapolitan Ione, with whom he is desperately in love, with a display of his wealth and power, but also those of his fellow citizens.

As the performance begins, the streets fill up with "the people," the populace, who arrive singly and in groups in order to secure seats to witness the processions and festivities.

Husbands and wives and little children mingle with flower girls, refreshment vendors and priests, while lads and lassies eagerly press about in search of places which command the best views of the pageant.

Presently a trumpet is heard, and at the same time small flower-decked barges pass





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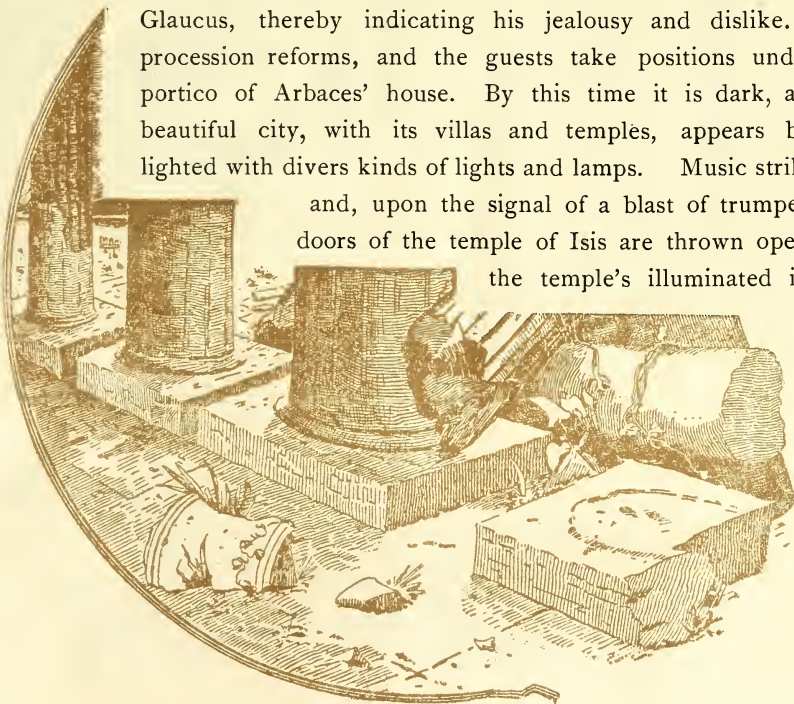
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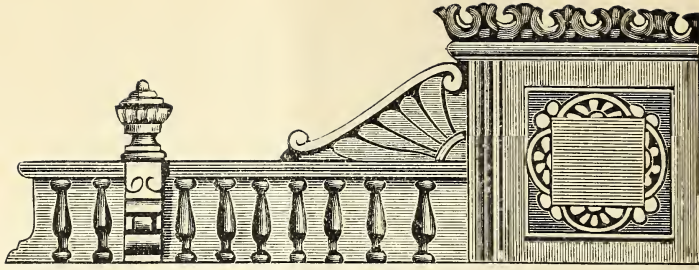


across the ornamental lake, and the prows of the galleys make their appearance as from under the triumphal arches a group of soldiers, with standards and musical instruments, emerge, and announce the coming of Arbaces. The soldiers are followed by a dozen negro slaves, holding up inscriptions and bannerets in honor of the powerful Egyptian. Then come priests in white robes, next a number of dancing girls and a senator or "member for Pompeii," with his attendants; next some ladies, and lastly a guard of honor, two and two, in front of Arbaces, who, clad in purple and gold, walks under a canopy. This procession crosses the stage and bows to the officials of the city, who sit under a canopy to the right, in a building overlooking the water. The procession then turns to the left, and part of it, including Arbaces, passes down the steps to the water's edge to await the arrival of the galleys, which now enter in full view. They advance gradually, and from the first alight soldiers and slaves, from the second Ione and her affianced bridegroom, the Greek Glaucus. Arbaces receives Ione

with profound obeisance, but barely condescends to notice Glaucus, thereby indicating his jealousy and dislike. The procession reforms, and the guests take positions under the portico of Arbaces' house. By this time it is dark, and the beautiful city, with its villas and temples, appears brightly lighted with divers kinds of lights and lamps. Music strikes up,

and, upon the signal of a blast of trumpets, the doors of the temple of Isis are thrown open, and the temple's illuminated interior





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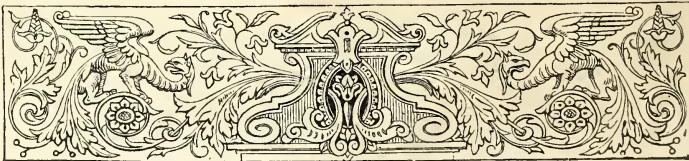
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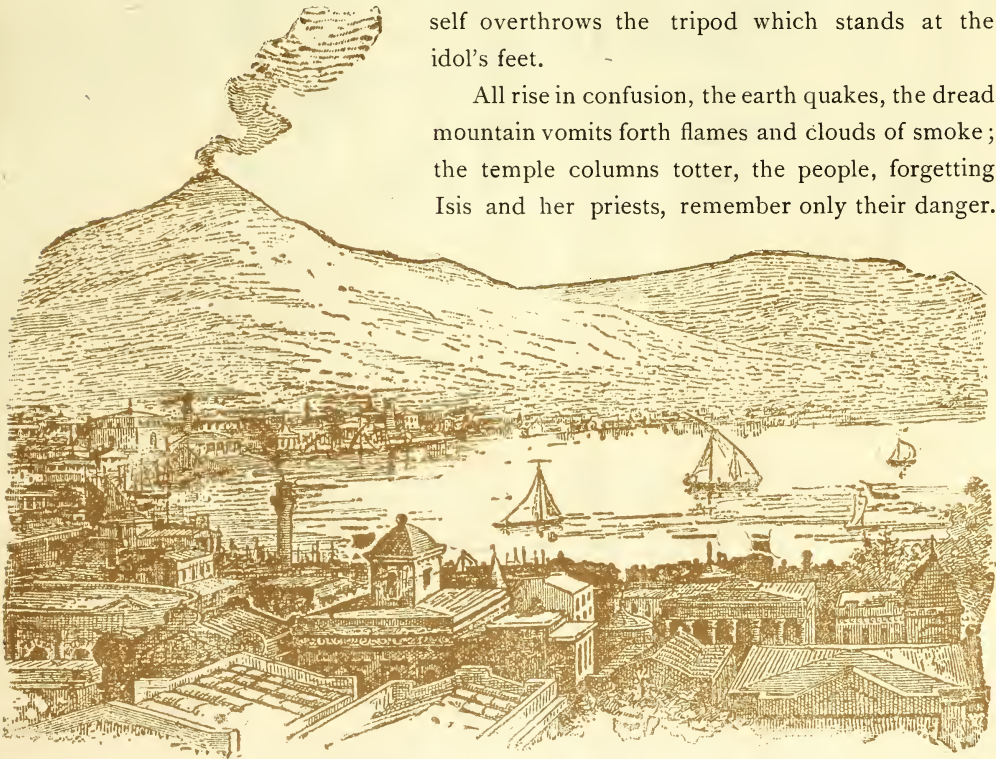
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is discovered. The priests in white garments, and the priestesses in white and dark blue robes, issue solemnly bearing aloft the golden image of the Egyptian goddess, which they place in the center of the stage. All kneel for a moment, and then the dancing girls begin a slow movement, and Nydia, the blind girl, appears and dances gracefully. Suddenly Arbaces cries out, *“If there be Christians present, and known to any of you, let them be denounced and brought forward to adore the great goddess Isis.”* The people in return cry out: *“Glaucus is a Christian; let him worship the goddess, or death be unto him!”*

Ione, upon hearing these cries, and knowing her affianced husband to be secretly a Christian, rises in terror, but Glaucus boldly descends, and, sword in hand, advances toward the idol, which now appears to glow with internal fire. Vesuvius also begins to show signs of an approaching eruption. Glaucus is about to strike the goddess, when the blind Nydia, guessing his intention, and guided by his voice, prevents him, and rushing toward the goddess herself overthrows the tripod which stands at the idol’s feet.

All rise in confusion, the earth quakes, the dread mountain vomits forth flames and clouds of smoke; the temple columns totter, the people, forgetting Isis and her priests, remember only their danger.



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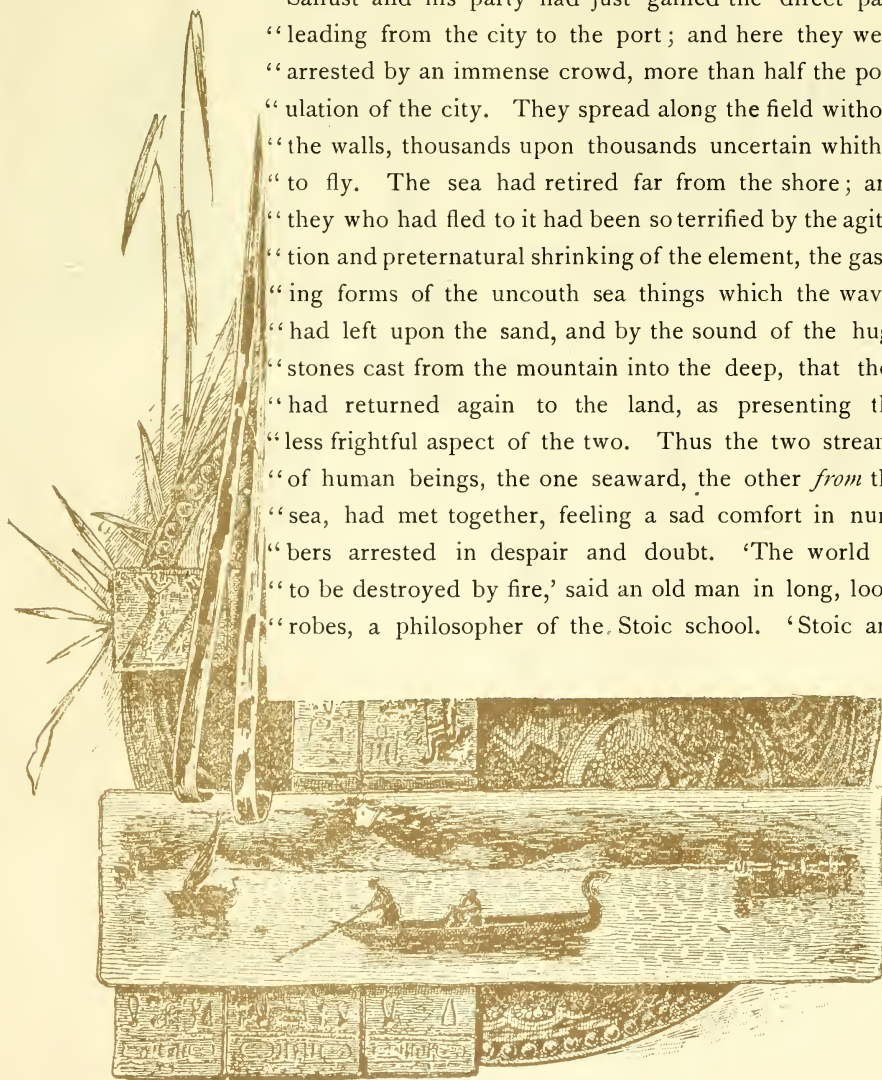
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Glaucus seizes Ione, and with Nydia clinging to them, they manage to enter a boat, and are seen, amid the flashes of lightning and the glow from the torrents of flaming lava, escaping across the water from the doomed city. Arbaces is killed by a falling column, while the people, screaming and shouting for aid, rush in wild confusion in every direction, realizing Lord Lytton's magnificent and graphic description of the appalling catastrophe.

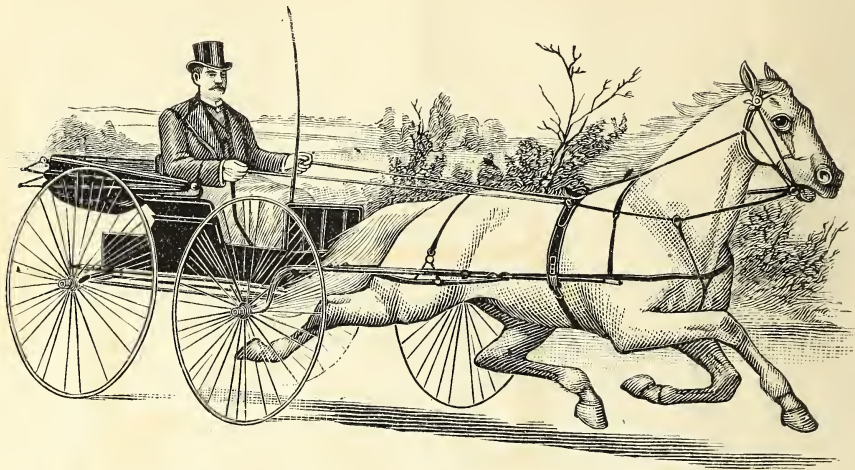
“The sudden illumination, the bursts of the floods of lava, and
“the earthquake, which we have already described, chanced when
“Sallust and his party had just gained the direct path
“leading from the city to the port; and here they were
“arrested by an immense crowd, more than half the pop-
“ulation of the city. They spread along the field without
“the walls, thousands upon thousands uncertain whither
“to fly. The sea had retired far from the shore; and
“they who had fled to it had been so terrified by the agita-
“tion and preternatural shrinking of the element, the gasp-
“ing forms of the uncouth sea things which the waves
“had left upon the sand, and by the sound of the huge
“stones cast from the mountain into the deep, that they
“had returned again to the land, as presenting the
“less frightful aspect of the two. Thus the two streams
“of human beings, the one seaward, the other *from* the
“sea, had met together, feeling a sad comfort in num-
“bers arrested in despair and doubt. ‘The world is
“to be destroyed by fire,’ said an old man in long, loose
“robes, a philosopher of the Stoic school. ‘Stoic and



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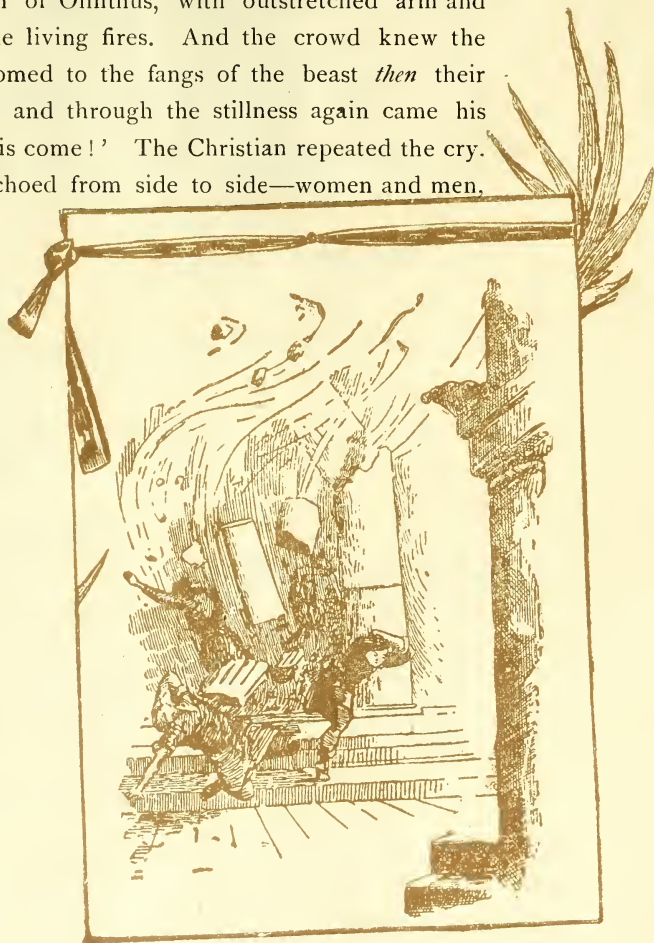
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“hour is come!’ As he spake, there came that sudden illumination
“which had heralded the death of Arbaces, and glowing over that
“mighty multitude, awed, crouching breathless—never on earth had
“the faces of men seemed so haggard!—never had meeting of mortal
“beings been so stamped with the horror and sublimity of dread!—
“never, till the last trumpet sounds, shall such meeting be seen again!
“And above rose the form of Olinthus, with outstretched arm and
“prophet brow, girt with the living fires. And the crowd knew the
“face of him they had doomed to the fangs of the beast *then* their
“victim, *now* their warner; and through the stillness again came his
“ominous voice—‘The hour is come!’ The Christian repeated the cry.
“It was caught up—it was echoed from side to side—women and men,
“childhood and old age
“repeated, not aloud, but
“in a smothered and
“dreary murmur—
“‘The hour is come!’”



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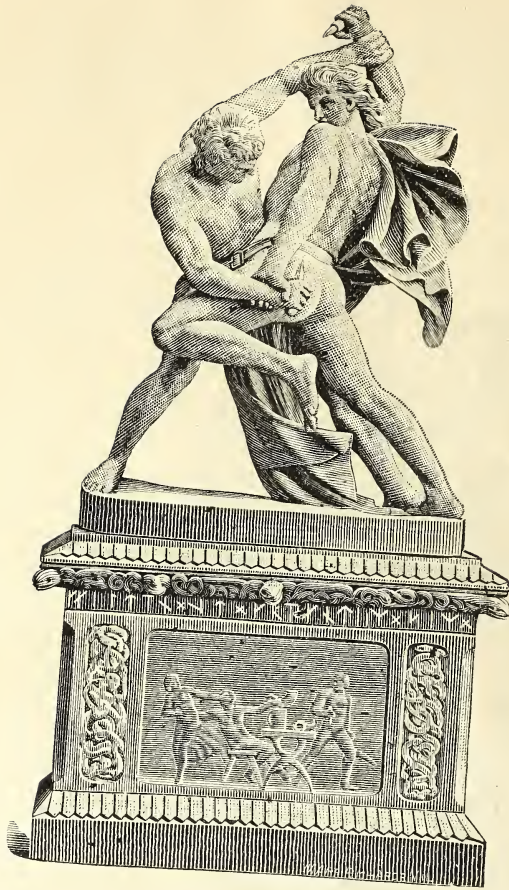
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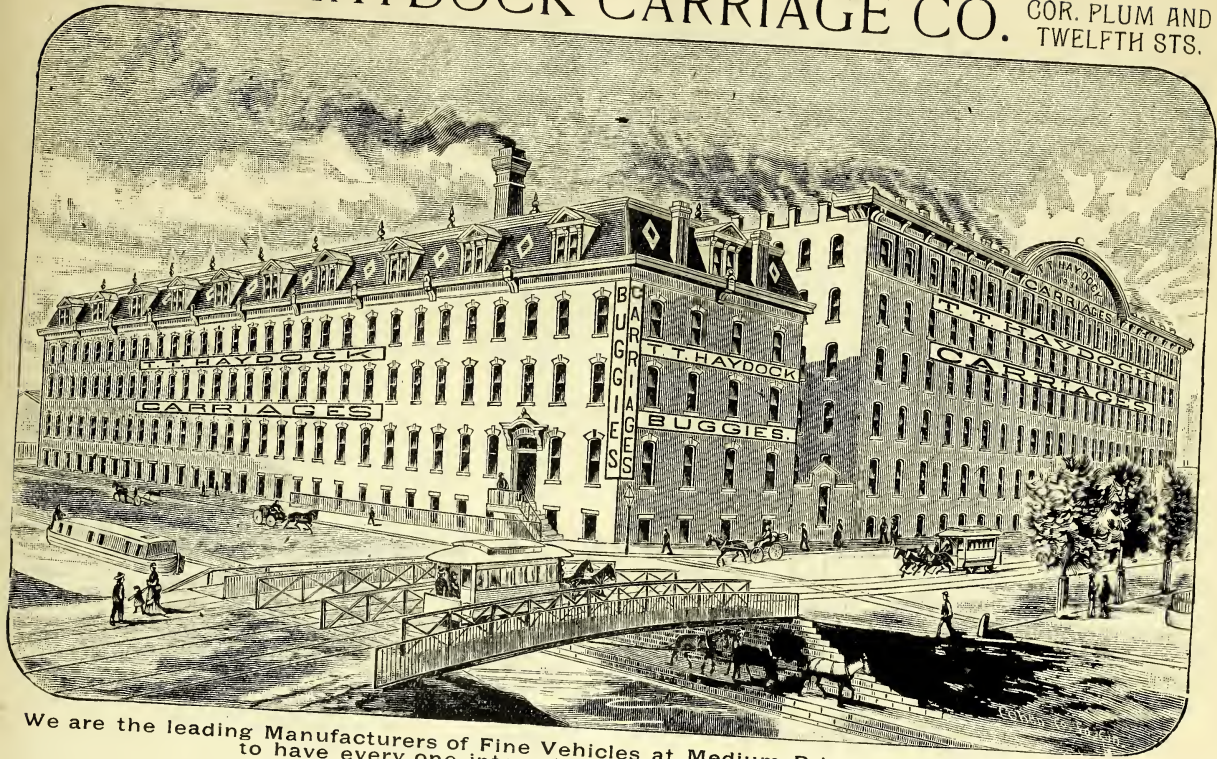




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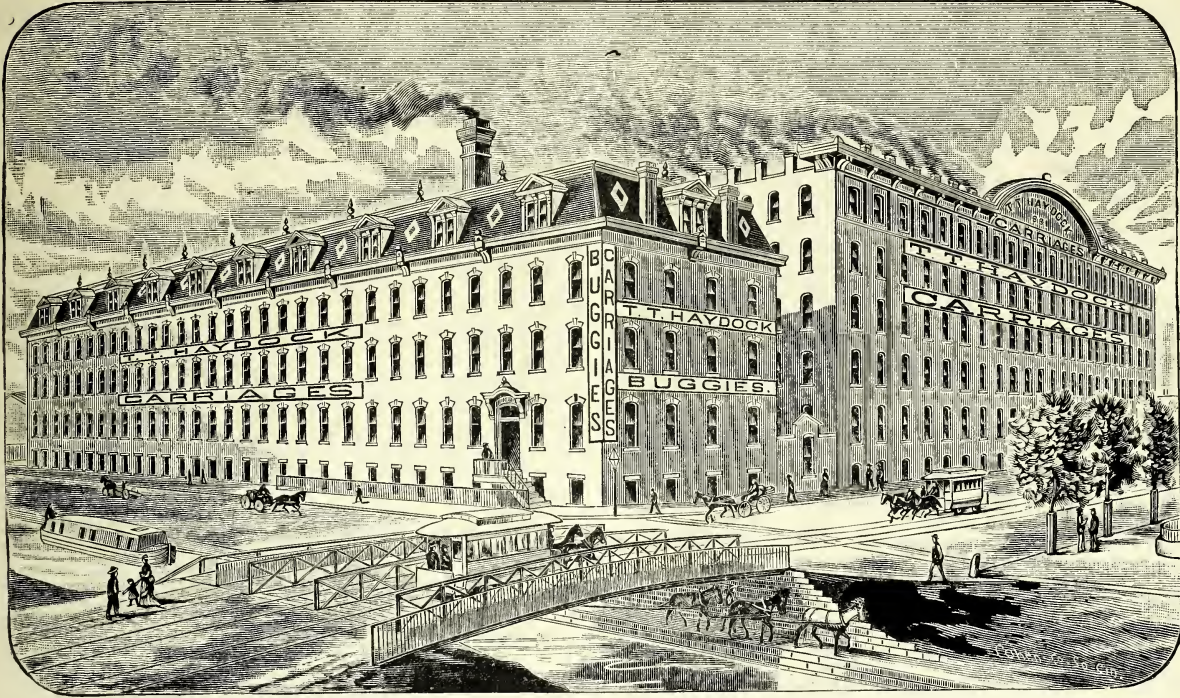
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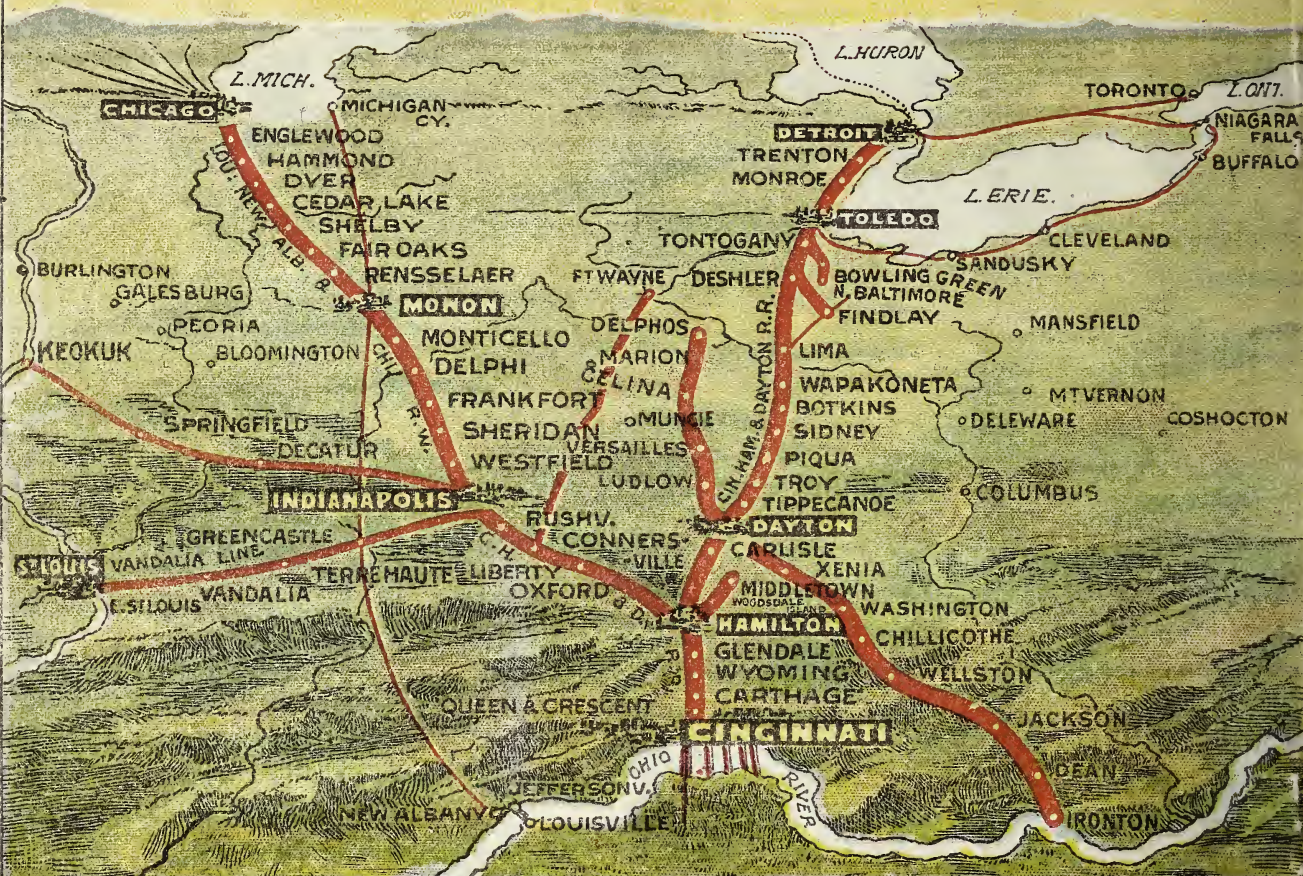
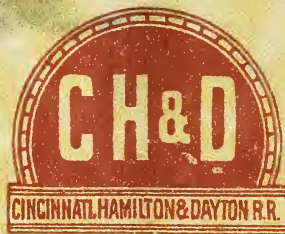


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